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ALBERTI IN SPANISH

ALBERTI, Leon Battista, and Augustín de ALMAÇAN (translator). El Momo. La moral e muy graciosa historia del Momo; compuesta en Latin por el docto varon Leon Bapista Alberto Florentin. Trasladada en Castellano por Agustín de Almaçan ... Alcalá de Henares, Joan Mey Flandro, 1553.

Small folio, [14], 71 ff. + one leaf; gothic letter, title printed in red and black within a composite woodcut border of renaissance ornament, printer's woodcut device in the centre, woodcut initials, headpieces, etc; last leaf (blank except for printer's device on recto) in deceptive facsimile; obtrusive wormhole in lower blank margins of three gatherings carefully filled in, one leaf (II) remargined on three sides with loss of a few letters; some light browning; despite these defects a very sound and large copy with some uncut edges, in recent limp vellum wrappers.

£3800

First edition in Spanish of Alberti's Momus [or De principe], translated by Augustín de Almaçan and with an introductory 8 pp. Exposición by the Toledo ascetic writer and scholar Alejo Venegas (1495?–1554?).

An indispensable source for Alberti's political thought and a supremely interesting example of how the comic spirit of the early Renaissance expressed itself in literature' (Martini, below), Alberti's *Momus* is a political and social satire set in the form of an allegorical/ mythological fable. Its mood is that of a light-hearted humanist *jeu d'esprit*; its humorous and even farcical manner was intended, as Alberti states in his preface, to make readers laugh while at the same time confronting them with serious political/social issues: in particular, with the question of what makes a good ruler.

Macchiavelli apparently derived the title of his *Il Principe* from Alberti, and Erasmus too seems to have read it. 'It could be that Erasmus when he talks of Momus lately hurled to earth by the indignant gods was echoing Alberti: for is there anywhere, in Lucian, or another, such a fate for Momus: But we do not need prodding by Erasmus to see in *Momus* the most conspicuous instance of the wake of Lucian ... *Momus* was written in the 1440s, twice printed in 1520, had no real



Alleman.	Latin.	François.	Espaignol.	Italien:
alfo fey.	an verum dicam.	s' iln' est point ainfi.	maestro, si no es assi.	se non é cosi
lich thun,	M. Ita faciam,	M. Cela feray ie		M. Quelle fare ios
varheit missen.	ego verum sciam.	ie scauray la verste	yo fabre la verdad.	ne sapro la versta
ALCOHOL: STATE OF THE PARTY OF	Abi,	Or allez,		Hor va,
Ch,	fterne mensam,	conure? la table,		apparechiare,
The same of the sa	& fellina.	& hafter vous toft.	y appresiura os.	& fapresto.
1	1. Libenter,	1. Bien mamere,	I. Bien madre,	G. Madonna si,
CONTRACTOR OF THE PARTY OF THE	mea mater,	ie le feray :	yolohare:	lo fare:
infebruch?	vbi eft mappa?	ou est lanappe?	do eftan los mateles ?	
Schtuch ligt	M. Mappa facet	M. La napps est	M. Los manteles fon	
	intus	La dedans	alla dentro	la dentro
yfur:	finerabacum;	sur le buffet :	fobre el aparador:	sopra la creden Za:
zum ersten,	appone primo falem,	mette? e fel premier,	pon primero la sal,	metti prima il sale,
Again a service	non potes	ne feau; vous	non te puedes	non fas quello
13	hoc meminifie?	recentrice at	acordar d'esto?	tener a mente?
gefagt	iam dixi tibi	ie le vous ay dit	yo te lo dixe	tel ho detto
mentig mal;	plus vicies,	plus de vingt fois,	mas de veinte vezes?	piu di vinti vote:
ichts,	nihil addiscis,	vous n'apprene? rien,	no de prendes nada,	tu non inpari raua,
rosse schande;	notdernine eft. (dras	, c'est grande house :	es grande verguenca	e gran vergogra.
ller,	i - minum orbec ana	- aller avertr des trechosts	, ve trae platos,	vapiglia de tendi bicchiers, & tenaglino B.
ferneten.	fevoltos & mantilia.	des gobletes, Erdes fermete	er copas, ylerumetas,	G. Madoma fi,
mutter, gern.	I. Libenter mea ma	- 1. Bien ma merc,ou	1. Bien madie mia,	done sono?
?	ter, vbi ea funt?	Sont elles?	donde estan?	M. Tu non sai
inst	M. Nihil tu	M. Vosse ne squiez	M. Tunofabeys	stouar nulla:
en:	inuenire nofti:	rien trouker:	hallar nada?	stonat maa.
an ve-	_38385			
	The second of the			
	THE RESERVE OF THE PARTY OF THE			

breakthrough at either time. Yet it is demonstrably the most sustained, the most inventive offshoot from Lucian before *Gulliver's Travels*, and it is on a scale which Lucian himself never attempted; while as its subtitle, *Momus, seu de Principe*, shows, it is also the halfway house between the Monarchy of Dante and that other *Prince*, of Machiavelli' (J. H. Whitfield, "Momus' and the nature of humanism", in *Classical Influences in European Culture*, ed. R. R. Bolgar, CUP 1971.

Momus, son of Night in Hesiod's Theogony, is the god of disorder, malevolence, illwill and sarcasm. The most outspoken of all the gods, he is compelled to learn to hide his character through suffering certain injustices (according to the story told by Alberti in Book I) and, ironically, becomes the spirit of dissimulation, or of 'mummery' in effect. Alberti gives his Momus a subtlety and 'genius in evil-doing' that far exceeds anything in his antique sources - principally Lucian. But where Lucian's satire has a bitter edge, that of Alberti is more genial and more fanciful. The story centers on Jupiter's dealings with Momus, amidst a royal court of other gods and goddesses, each representing some human failing, excess or attribute. Jupiter himself, preoccupied solely with his own amusements, is a weak and vacillating ruler; unable to make firm decisions, he surrounds himself with advisors who are always badly chosen. His rule and its consequences may be referred, in comparison, to the allegory of Male Governo, or Bad Government painted by Ambrogio Lorenzetti in the Palazzo Pubblico in Siena. Book IV of the Momus centres on Alberti's two most vividly drawn and original characters: Charon, representing wisdom and good sense, and Gelastro, a philosopher, as caricature of the absurdity of intellectual pretension.

Palau 5193. There was a second edition in 1598.

'I Had Rather Die, Then To Kisse A Man In His Bed'

2. [BERLAIMONT, Noël de.] Colloquia et dictionariolum septem linguarum, Belgicae, Anglicae, Teutonicae, Latinicae, Italicae, Hispanicae, Gallicae. Liège, Henricus Hovius, 1610.

Oblong 8vo (98 x 120 mm), pp. [400]; occasional slight worming to lower blank margins, some browning, leaf Aa3r with old repair at foot; overall good in contemporary stiff vellum, 'Booke of ye Languages' inked to fore-edge; boards loose from textblock, wanting ties, some marks to spine; manuscript note to front flyleaf 'this booke is for Frank sent by his sister[?] Anne' (last two words crossed through).

Scarce edition of an immensely popular multilingual phrasebook containing several amusing scenarios – from dinner parties gone awry to squabbles over the price of fabric – in seven languages, so that the reader might 'not neede ony interpretour, but shal be able to speake them your self'.

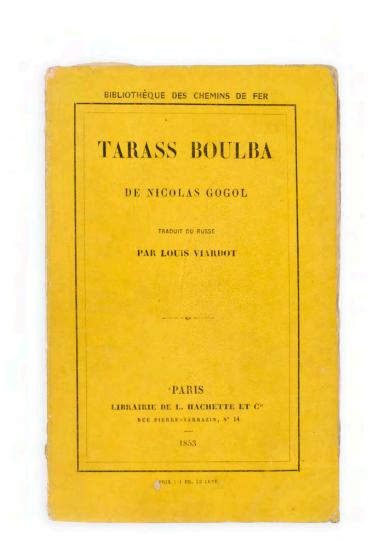
This charming volume presents a number of humorous dialogues with side-by-side translations in Dutch, German, Latin, French, Spanish, and Italian, creating vivid comedic vignettes which simultaneously incorporate useful words and phrases and retain their universal humour centuries later. Whilst stopping at an inn, for instance, a traveller feigns illness and suggests that he might feel better if the maid were to give him a kiss, to which she retorts 'you are not sieke seeing that you speake of kissying: I had rather die, then to kisse a man in his bed, or in any other place.'

The contents are based upon those of the Flemish-French phrasebook *Vocabulaire*, written by Noël de Berlaimont and published in Amsterdam in 1530; four Liège editions precede the present one of 1610 and there exist more than a dozen subsequent reprints and new editions, with an eight-language edition containing Portuguese from 1613.

A previous owner (perhaps the Frank to whom the book is addressed on the first blank?) likely used the phrasebook for French and English: French phrases from the dialogues about hosting parties and buying merchandise are underlined throughout. Among the annotated passages are preparations for a dinner party in which a mother scolds her young son for forgetting where the tablecloths are kept: 'Y have told you it more than twentie tymes; you learn nothing, yt is great shame.'

USTC 5040396. OCLC finds only one copy of this edition held in the UK, at the Bodleian Library, and in the US at the Houghton Library, Case Western, and Indiana State. Rare in comparison to other Hovius editions, particularly that of 1589. See Béatrice Charlet-Mesdjian and Jean-Louis Charlet, 'Une méthode Assimil pour apprendre le latin à l'époque humaniste: les Colloquia dérivés du Vocabulare de Noël de Berlaimont', Rursus, Feb. 2011.





Translated by Viardot ... and Turgenev

3. GOGOL', Nikolai Vasil'evich, and Louis VIARDOT (translator). Tarass Boulba... traduit du russe par Louis Viardot. *Paris, Librairie de L. Hachette et Cie*, 1853.

8vo, pp. [4], iv, 215; a very good copy in the original yellow printed wrappers, some light wear to joints.

First separate appearance of Gogol's story in the French translation by Louis Viardot, with an introduction by Turgenev, published in the series 'Bibliothèque des chemins de fer'.

Written by Gogol at the age of twenty-six and first published in Russian in 1935, Taras Bulba is an epic tale of Cossack heroism which follows the eponymous colonel and his two sons, Andrii and Ostap; the former is shot by Taras for falling in love with a Polish woman, and the latter executed by Polish authorities in the novel's poignant final scene. This translation features additional passages introduced only in the second edition of 1842, in which Gogol, 'partly under the influence of a change in his own reading of Ukrainian history and partly yielding to ideological dogmas of the time, depicted Taras Bulba not only as a patriot of the Rus' land but also as an admirer of the Russian tsar' (Plokhy, The Cossack Myth (2012), p. 59).

The translation had previously appeared in 1845 in the collection 'Nouvelles russes', where Turgenev is named as co-translator; in the introduction to the same, Viardot (who knew very little Russian himself) admits to having taken dictation from Turgenev and other Russian collaborators: 'I did little more than touch up the words and sentences; if the style is mine in part, the meaning is theirs alone' (*trans.*). **GRECO, Gioacchino.** Le jeu des eschets, traduit de l'Italien de Gioachino

LE JEU DES

ESCHETS,

Traduit de l'Italien de Gioachino Greco, CALABROIS.



A PARIS,

Chez Jacques le Febure, au dernier Pilier de la Grand'- Salle, vis à vis les Requestes du Palais.

M. D.C. LXXXIX.

Avec Privilege du Roy.

GRECO, Gioacchino. Le jeu des eschets, traduit de l'Italien de Gioachino Greco, Calabrois. *Paris, Jacques Le Febvre*, 1689.

12mo, pp. [xxiv], 343, [1], with woodcut printer's device on title, woodcut headpieces and initials; a very good copy in contemporary French speckled calf, spine gilt; rubbed, endcaps slightly chipped.

Second edition of this French translation; first published in 1669. The Calabrian master Gioacchino Greco (c. 1600–c. 1634) has been described as 'the last great player of the "heroic age" ... [who] dominated the chess of the period down to the mid-eighteenth century through the posthumous publication of his manuscripts' (Richard Eales, A history of chess, p. 96). A selection of games from lost manuscripts of the 1620s was published in London in 1656 and entitled *The royall Game of Chesse-Play*. 'Another version, published in France 13 years later, was widely translated and appeared in at least 41 editions These books owed their popularity to the games which were included; Greco's openings were mostly those developed by Italian players of the 16th century but he is credited with the invention of the Sicilian wing gambit, a variation of the Falkbeer counter-gambit (3 cxd5 c6), and the From gambit' (Oxford Companion to Chess).

Provenance: J.W. Rimington-Wilson (1822–1877), with his ownership inscription on front pastedown; R.H. Rimington-Wilson; Bernard Quaritch Catalogue 428 (1929), no. 564.

Van der Linde I, p. 363.

5. HOMER, William Cullen BRYANT (translator), and John FLAXMAN (artist). The Iliad of Homer, translated into blank verse. [Cambridge (MA), Riverside Press for] Boston and New York, Houghton, Mifflin, & Company, 1905.

Four vols, 4to, with 39 plates with captioned paper guards; paper repairs to upper margin of pp. xiii-xvi of vol. I (text unaffected), otherwise a very good set in the original light brown cloth, printed paper spine labels; very slight rubbing, insignificant water marks to labels.

[offered with:]

— The Odyssey of Homer, translated into blank verse. [Cambridge (MA), Riverside Press for] Boston and New York, Houghton, Mifflin and Company, 1905.

Four vols, 4to, with 33 plates with captioned paper guards; a very good copy in the original light brown cloth, printed paper spine labels; very slightly rubbed. £650

The large paper edition de luxe of the English translations of the Iliad and Odyssey by the American poet and journalist William Cullen Bryant (1794–1878). Bryant's translations, first published in 1870 and 1871 respectively, are here accompanied by plates reproducing the exquisite illustrations executed by the sculptor, designer, and illustrator John Flaxman (1755–1826) in 1793, which remain among his most enduring masterpieces.

Both sets are numbered 467, from editions of 600.



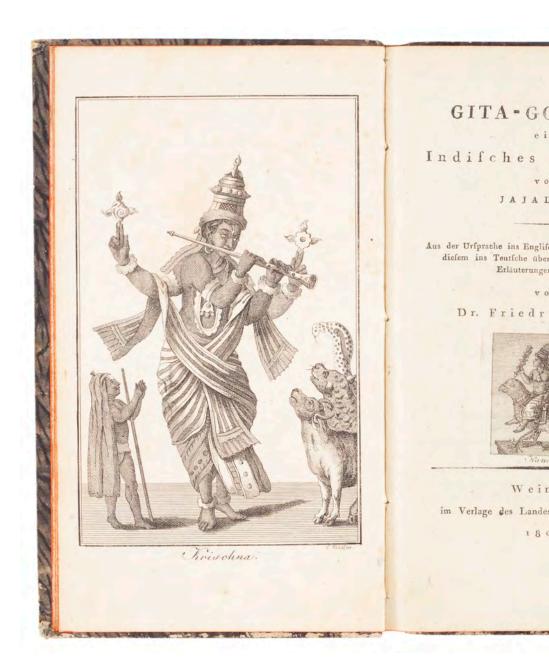


6. JAYADEVA, and Friedrich MAJER (translator). Gita-Govinda, ein Indisches Singspiel ... aus der Ursprache ins Englische von W. Jones, und aus diesem ins Teutsche übersetzt, und mit einigen Erlaüterungen begleitet. Weimar, Landes-Industrie-Comptoir, 1802.

8vo, pp. 84, with copper-engraved frontispiece 'Krischna' (signed 'C. Miller'); printed in Roman letter with copper-engraved vignette 'Kama' to title; an excellent copy, clean and fresh throughout; in contemporary grey paste-paper over boards, gilt red paper label on spine, edges stained red; some light wear, red sealing wax to endpapers.

First and only separate edition of this uncommon German translation of *Gita Govinda*, a 'devoutly erotic poem of the twelfth-century Bengali poet Jayadeva' (ODNB).

Friedrich Majer (1772–1818), an associate of Goethe at Weimar and a significant influence on Schopenhauer, avidly collected material relating to India and lectured on the subject; 'as the author of essays on Hindu mythology, translations of Sanskrit works, and mythological reference works, Majer became the chief German purveyor of Indic knowledge in his time' (Wilson, p. 42). Here, he criticises Jones' reading of the text, arguing that the English translation had become 'an epic idyl, in design quite incomprehensible to the reader' (*ibid.*, p. 46). The present text is the first full translation of the *Gita Govinda* into German, appearing in the same year as Friedrich von Dalberg's abridged version. Like von Dalberg, Majer translated the poem from William Jones's English rendering (first published in the *Transactions of the Asiatic Society, Calcutta*, in 1792), which Majer here criticizes for turning the text into an 'epic idyl' to suit European tastes (pp. 13-14, *trans.*).



A NEW

ENGLISH AND GAELIC

Vocabulary.

a for Adjective: ad. for Adverb: conj. for Conjunction: intj. for Interjection: part. for Participle: pr. for Preposition: s. for Substantive: pron. for Pronoun: v. for Verb.

A BACTORS, s. Creachad- Aberrant, a. Seachranach, iom-Abacus, s. Clach-mhullaich Abaddon, s. Sgriosadair Abaft, ad. O'n chrann gu deireadh na luinge Abandon, v. Tréig, fàg, dìobair

Abandoned, part. Tréigte, &c. Abase, v. Islich, irioslaich Abate, v. Laghdaich, beagaich Abatement, s. Laghdachadh; meachainn

Abba, s. Athair eacha-dubha

Abbey, s. Mainisteir Chailleachadubha, no mhanach

Abbot, s. Aba Abbreviate, v. Giorraich, laghd- Able, a. Comasach, murrach

Abbreviation, s. Giorrachadh, laghdachadh

Abdicate, v. Thoir suas, thoir

Abdomen, s. Iochdar a chuirp Abduction, s. Tabhairt air falbh, tarruing air falbh

Aberrance, s. Iomrall, seachran; mearachd

Abet, v. Prosnaich, cuidich Abhor, v. Fuathaich, gràinich Abhorrence, s. Fuathachadh Abhorrent, a. Fuathach, graineil Abide, v. Buanaich, fuirich Abject, a. Truaillidh, suarrach Ability, s. Comas, cumhachd Abintestate; a. Oighre gun tiom-

Abjuration, s. Aicheadh; eitheach Abbess, s. Ban-riaghluidh Chaill- Ablacate, v. Cuir bhàrr na ciche;

Ablaqueation, s. Freumh chraobh a leige ris

Ablation, s. Tabhairt air falbh Ablepsy, s. Doille, cion leirsinn Ablution, s. Ionnlad, glanadh Abnegation, s. Aicheadh; cùlachadh

Abnodation, s. Sgathadh chraobh Abdication, s. Toirt suas; tréig- Abnormity, s. Mi dhàichealachd, droch cumadh

Aboard, ad. Air luing, air bòrd luinge

Abode, s. Ionad còmhnuidh Abolish, v. Sgrios; cuir as do Abolishment, s. Sgriosadh

Majer's translation was (first?) printed in the Asiatisches Magazin in 1802 (vol. II, pp. 294-375); though both were published by the Landes-Industrie-Comptoir, the two printings are of different settings and it is only in the separate edition that the text is joined by two copper-engravings.

OCLC finds only two copies in the UK (BL and CUL) and only one in North America (Brown).

See A.L. Wilson, 'Friedrich Majer: romantic Indologist' in Texas Studies in Literature and Language 3, no. 1 (1961), pp. 40-49.

THE LANGUAGE IN WHICH OSSIAN COMPOSED

MACFARLANE, Patrick. A new and copious English and Gaelic 7+ Vocabulary, with the different Parts of Speech; in alphabetical Order. By P. Macfarlane, Translator of Dodderidge's Rise and Progress of Religion in the Soul, Blair's Sermons, Bunyan's Pilgrim's Progress, &c. &c. Edinburgh: Printed [by R. Menzies] for the Author, and Sold by A. Constable and Co. Edinburgh. 1815.

8vo, pp. [2], v, [1], 3-226; some dust-soiling and foxing; uncut and partially unopened in original grey boards, edges scuffed, chip to head of spine; bookplate and cancellation stamp of Edinburgh University library. £175

First edition of this early English-Gaelic dictionary. The English-Gaelic Vocabulary was published alone, as here, at 5s.6d., or together with the Gaelic-English part at 12s.6d. The Gaelic scholar complied it because the want of an English and Gaelic Vocabulary has long been a desideratum with those who wish to be acquainted wth the language in which Ossian, the son of Fingal, composed and sung. The work begins with a guide to reading and the rules of pronunciation, 'chiefly taken from those prefixed to the Gaelic Bible'. Macfarlane had corrected the proofs of the Gaelic New Testament of 1813 and of MacLeod and Dewar's Dictionary of the Gaelic Language (1831).





'I'M OFF TO FLY MY PIGEONS'

8. MARIN, Pieter. Nouvelle metode pour apprendre les principes et l'usage des langues Françoise et Hollandoise. Nieuwe Fransche en Nederduitsche spraakwyze ... Den vyfden druk. *Amsterdam, Pieter Sceperus, 1705*.

8vo, pp. [16], 351, [1]; engraved title to first page; some toning to margins, a little light creasing; very good in contemporary Dutch vellum, spine in compartments with gilt green morocco lettering-piece and repeated device stamped in black; a few small marks; Gaddesden Library bookplate to front pastedown; occasional contemporary annotations comprising numbers.

Fifth edition of this charming guide to the French and Dutch languages by the linguist and publisher Pieter Marin (d. 1718).

After trudging through word lists, declensions, conjugations, and syntax, the student is rewarded for their perseverance with numerous dialogues in facing French and Dutch on themes such as dinner, fashion, school, business, travel, and love, filled with handy bilingual phrases such as 'I'm off to fly my pigeons' and 'Oh my angel, such a beautiful flame should be eternal.' There follow various model French letters, congratulating a friend on his marriage, consoling another on the death of his spouse, exhorting a son to apply himself to study, and so on, and the volume closes with several choice anecdotes and *bons mots* involving Frenchmen, Spaniards, Italians, Germans, musicians, peasants, soldiers, impoverished youths, Elizabeth I's jester, and Julius Caesar.

OCLC finds only I copy of this edition, at Thüringer Universitätsund Landesbibliothek Jena.

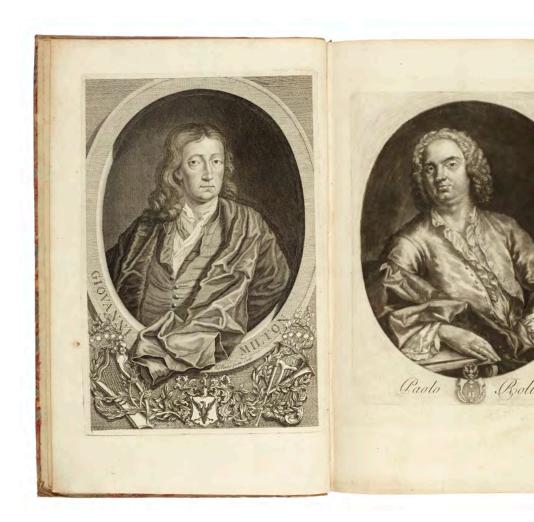
Paradiso Perduto

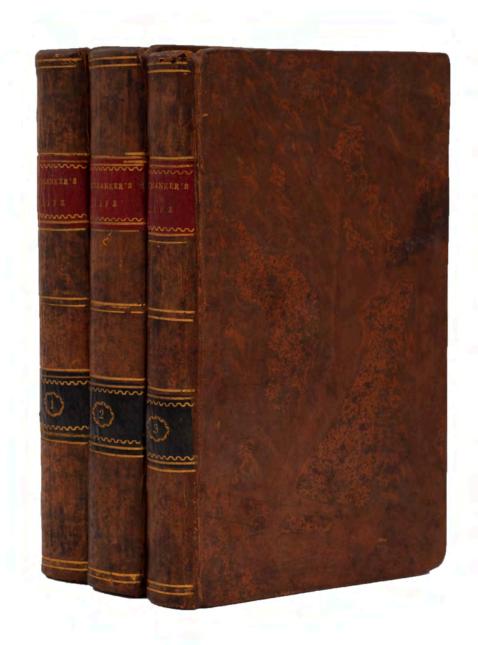
9. MILTON, John, and Paolo ROLLI (translator). Del Paradiso perduto Poema inglese. Londra, Presso Carlo Bennet, 1736.

Folio, pp. [2], iv, [24], 397 (recte 399), [1, blank], 4, with three fine portraits, of Milton, Frederick Prince of Wales, and Rolli, the last two mezzotints; woodcut head- and tail-pieces and initials; a very good copy in contemporary quarter reversed calf and marbled boards, black morocco label.

First edition of the first complete Italian translation of Milton's Paradise Lost, the second issue, with a cancel title-page dated 1736 and further enumerating Rolli's academic titles. Rolli started to work on this translation in 1719, publishing the first six books in London in 1729. Still incomplete, Rolli's work was placed on the *Index librorum prohibitorum* in January 1732. The complete translation was finally published in 1735 by Charles Bennet ('Despite the change in imprint to Charles Bennet, Samuel Aris [who had printed the first six books] probably printed the entire poem, for his signed ornaments appear on sheets throughout the work, Coleridge, p. 207), and then often reprinted throughout the eighteenth century.

In a letter of November 1734 Rolli himself described the circumstances of this edition: 'I am preparing the edition of Paradise Lost, the last six books are already printed, and many sheets of the first part reprinted, wherever it was necessary to refine or make changes; a few pages of variants will also be added. The merciful Prince of Wales, devoted to literature, who is now reading Orlando Furioso with me, favours me so much that I consider myself very lucky. He has incited me to finish my work, which I had neglected; I did not want to start a subscription, which is nowadays considered as outright begging, and he gave me one hundred pounds for the publication' (BCEM, Autografi Campori, *Rolli*, our translation).





Paolo Antonio Rolli (1687–1765) lived in London from 1715 to 1744. There 'he was well known and liked in musical and literary circles as a poet, librettist, translator and editor [...] He had already established a literary reputation in Italy, when he had been invited back to London by Thomas Herbert, eighth earl of Pembroke [...] to serve in his household as an Italian teacher' (Taylor, Foreignlanguage printing in London 1500–1900, p. 159). He later became preceptor to the Prince of Wales and the Royal Princesses.

Coleridge, Milton, 161c; Wickenheiser 635.

The Bestseller of the German Enlightenment

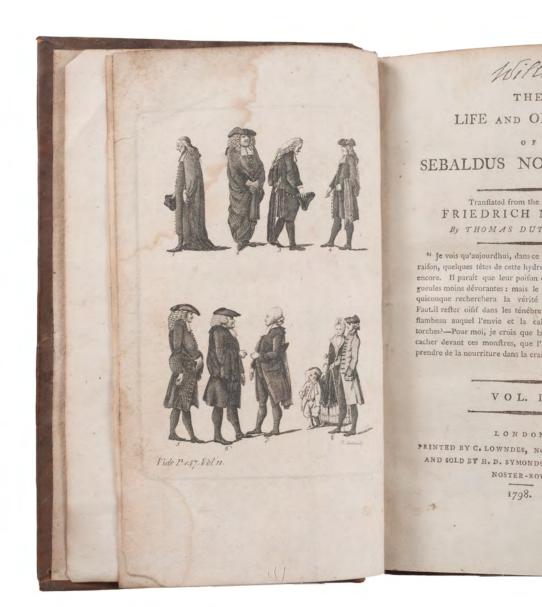
NICOLAI, [Christoph] Friedrich. The Life and Opinions of Sebaldus Nothanker. Translated from the German ... by Thomas Dutton, A. M. ... London: Printed by C. Lowndes, and sold by H. D. Symonds, 1798.

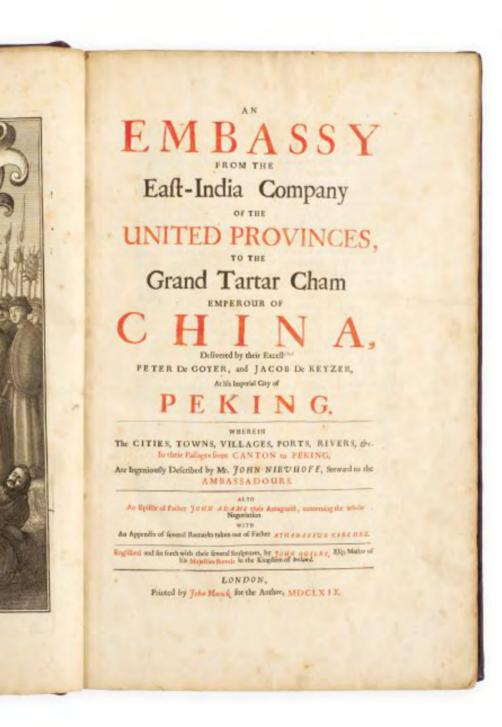
3 vols, 12mo, pp. [2], xxvi, 356; [2], 395, [1]; 289, [1]; with an etched illustration (bound as a frontispiece) to volume II by Daniel Chodowiecki (the costumes of eight Berlin preachers described on pp. 147–154; printed from the same plate as the German original with a new page reference), not mentioned in ESTC but clearly required; a few spots and stains, the final blank verso in volume II pasted onto the free endpaper, but a very good copy, in contemporary tree calf, red and black morocco spine labels; early ownership inscriptions to title-pages 'William Tew from Paul Twigg'.

First edition in English, very scarce, of Nicolai's Das Leben und die Meinungen des Herrn Magister Sebaldus Nothanker (1773–6), 'probably the literary bestseller of the German Enlightenment' (Selwyn), translated into many languages and much reprinted. It is sometimes considered the first 'realistic' German novel, but is at its heart a scathing satire on, among other things, religion and the book trade. Immensely engaging, this English translation was very well received in the Monthly Review.

The idealistic parson Sebaldus Nothanker, deprived of his congregation by Lutheran zealots, is saved from potential destitution by his friend the bookseller Jeronymo (originally Heironymus), often considered to be a self-portrait of Nicolai. Jeronymo finds Nothanker a position as a proofreader in Leipzig, where dialogues between him and a disillusioned hack 'Doctor' satirise the sausage-factory production of trivial contemporary literature. The Doctor explains how booksellers commission works by the yard on particular subjects, which they then use to barter for better works at book fairs; how they aim for the most text for the smallest price from their authors; and how hawkers trade the newest literature from France and England to 'Translating Manufactories'. There are fashionable translators, who accompany their translation with a preface, in which they assure the public, that the original is excellent; - learned translators, who improve upon their work, accompany it with remarks, and assure us that the original is very bad but that they have made it tolerable; - translators, who translate themselves into originals ... leave out the beginning and end and improve the remainder at pleasure ... and publish the books as their own production. Nothanker is astonished, but his friend Jeronymo is pragmatic, realising the difficult economics of the trade, and complaining that German authors, unlike the French and English, do not know how to write for a wide audience. Nicolai's preface explains that normally novels work up to a happy resolution with a marriage, but he favours veracity. At the end, the characters are rewarded not for good deeds but by blind luck, after winning a lottery.

The Anglophile writer and bookseller Nicolai (1733–1811), himself son of bookseller, was a friend of Lessing and Moses Mendelssohn with whom he edited several literary periodicals. Best known for the present work and his satire on Goethe, Freuden des jungen Werthers (1775), he also published (and possibly translated) works from English.





ESTC shows eight complete copies only: BL, Cambridge, Trinity Cambridge; Harvard, Johns Hopkins, Library Company of Philadelphia, Library of Congress, and UC Davis.

Garside, Raven, and Schöwerling 1798: 50; Pamela Eve Selwyn, Everyday Life in the German Book-Trade: Friedrich Nicolai as Bookseller and Publisher in the Age of Enlightenment (2000).

Presenting China to English readers

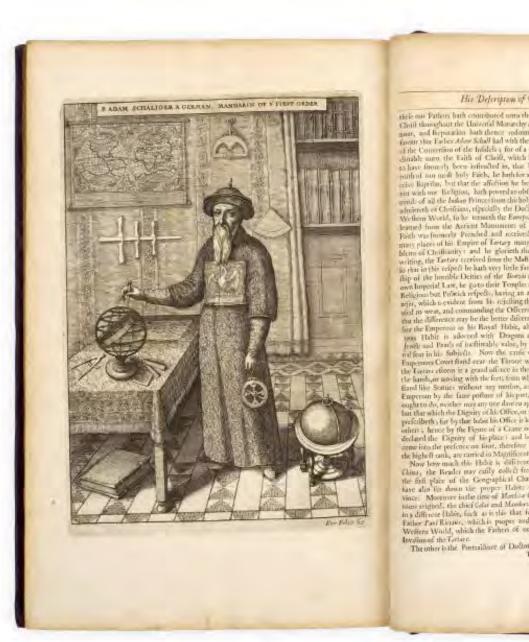
11. NIEUHOF, Jan; Athanasius KIRCHER; and John OGILBY (translator). An embassy from the East-India Company of the United Provinces, to the Grand Tartar Cham emperour of China, delivered by their Excellies Peter de Goyer, and Jacob de Keyzer, at his imperial city of Peking. Wherein the cities, towns, villages, ports, rivers, &c. in their passages from Canton to Peking, are ingeniously described by Mr. John Nieuhoff, steward to the ambassadours ... With an appendix of several remarks taken out of Father Athanasius Kircher ... London, John Macock for the author, 1669.

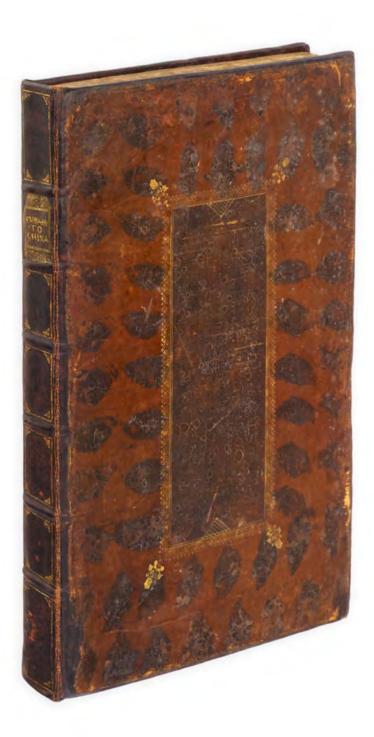
Folio, pp. [4], 184, 205-327, [1 (blank)], 18, [2 (blank)], 106, [2 (blank); with blank Pp2 but without the engraved frontispiece portrait of Ogilby; with additional engraved title, double-page map of China, double-page plan of Canton, 19 engraved plates ('Palace of Pekin' appearing twice), and over 100 illustrations within the text; title in red and black, engraved initials, head- and tailpieces; marginal loss and creasing to plate facing p. 26 (old repair), old repairs to verso of plan and to some plates, tears with old repairs to pp. 261-272 and 287 and to Kircher pp. 51-52; browned, some spotting; in contemporary cats-paw calf, gilt panels to covers, spine in compartments with gilt lettering-piece; joints, edges and corners renewed, some rubbing to spine and covers; front free endpaper with ownership inscriptions of 'J. Davies', 'Cammerwell', 'Richd Michell', and 'von Hemert'.

First English edition, beautifully illustrated, recounting the Dutch traveller Jan Nieuhof's journey as part of Peter de Goyer and Jacob de Keizer's embassy to Peking between 1655 and 1657.

Having previously been employed by the Dutch West India Company in Brazil, Nieuhof joined the Dutch East India Company (or 'VOC') in 1650 and was stationed for a number of years in Batavia (Jakarta), where he was eventually appointed steward of the embassy in 1654. The following year Nieuhof served on one of the embassies sent by the VOC to Peking (Beijing) with the intention of convincing the Qing emperor to open up trade relations on the south coast following the VOC's failed attempt to end the Portuguese monopoly on trade to Macao. Leaving Canton (Guangzhou), the embassy travelled northwards through Jiangxsi, Anhui, Jiangsu, and Hebei provinces, reaching Peking in July 1656 before embarking upon their return trip in October of the same year: in total, the journey stretched over 2,400 kilometres, and although the party was unable to discuss trade arrangements with the emperor, they did gain permission to visit the court every eight years.

Nieuhof compiled the notes and sketches from his journey upon a brief visit home in 1658 and a first edition, in Dutch, subsequently appeared in 1665, followed shortly thereafter by translations into French (1665), German (1666), and Latin (1668). This is the first English translation and the work of John Ogilby, a one-time dancer and acting director who later turned his attention to translating and publishing. Throughout the 1670s and 80s Ogilby took interest in and published a number of translations of prominent studies of China such as the work of Olfert Dapper and Gabriel de Magalhães: this, his translation of Nieuhof, was his first work in that area and significantly paraphrases and abridges the Dutch original. The main section of the work, Nieuhof's narrative, is split into two parts (as also in the Dutch original), the first recounting Nieuhof's journey and the second containing a general description of China. Newly included for this edition are two appendices, a letter concerning the embassy by the Jesuit father John Adams (whom the title-page describes as 'their Antagonist') and perhaps more importantly a translation, also by Ogilby, of parts of Athanasius Kircher's monumental China illustrata (first published 1667), including passages on the Nestorian monument, the appearance of Christianity in China, and the habits of the Emperor, as well as on Chinese astronomy, idolatry, and politics. The inclusion of this appendix also marks the first appearance of Kircher's China illustrata into English.





Unlike the Dutch, French, Latin, and German editions, the English translation of Nieuhof was not published by the Dutch engraver Jacob van Meurs but rather by the London-based John Macock. As a result, it does not feature the complete set of 35 double-page engravings which made Nieuhof's work so influential in shaping future European artistic depictions of China, but it does include (admittedly somewhat inferior) copies of certain individual plates, such as the frontispiece and the ground-plan of the Emperor's palace in Peking, amongst others. Moreover, it also reproduces a number of the most famous illustrations to adorn Kircher's China illustrata (which also reused some of Nieuhof's plates), including the portraits of the young Kangxi Emperor, the German Jesuit missionary-cum-astronomer Adam Schall von Bell, and Matteo Ricci alongside the Chinese convert Paul Ly.

A second English edition of Ogilby's translation appeared in 1673. According to Catherine Pagani, the work remained, for English readers, 'the authority on China until the mid-nineteenth century'.

Cordier, Sinica 2347; Löwenstein 140; Lowndes IV, 1692; Lust 535; Wing N 1152.

[PLUCHE, Noël-Antoine,] and Samuel HUMPHREYS (translator). Spectacle de la nature, or Nature display'd, being Discourses on such Particulars of natural History as were thought most proper to excite the Curiosity and form the Minds of Youth, illustrated with Copper Plates ... translated from the original French ... the eighth [- fourth; - third] Edition, revised [- revis'd] and corrected. London, R. Franklin, C. Hitch & L. Hawes, J. Hodges, John Rivington, James Rivington & J. Fletcher, L. Davis & C. Reymers, J. Ward, W. Johnston, T. Longman, and P. Davey & B. Law [-R. Francklin, C. Hitch, J. Rivington, L. Davis & C. Reymers, J. Buckland, H. Woodfall, S. Crowder & Co., and T. Longman], 1757 [- 1763].

6 vols of 7, 12mo, I: [2 (advertisement)], xxiv, 323, [12], [1 (advertisement)], with 25 plates, II: viii, 312, with frontispiece and 34 plates, III: xviii, 366, with frontispiece and 32 plates, marginal paper-flaw to B10, IV: [4], 256, [12], with frontispiece and 28 plates, short paper-flaw to F5 (affecting one character), V: [4], 329, [1 (blank)], [2 (advertisements)], with frontispiece and 20 plates (numbered 1-18, 1a, 3a), VI: [4], xxxii, 308, [4 (advertisements)], with frontispiece and 30 plates, marginal paperflaw to H2; with 6 frontispieces and 168 plates (the majority folding), publisher's advertisements of Davis & Reymers; 3 short paper-flaws (affecting one character of text in vol. IV), occasional slight foxing; a good set in contemporary British speckled calf, spines gilt-ruled in compartments with gilt centre-pieces in each, gilt red and green morocco lettering-pieces, edges speckled red, green ribbon placemarkers; a little rubbed and lightly bumped with a few chips to end-caps, splits to joints, several hinges reinforced with tissue. £360





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On fuch PARTICULARS of

NATURALHISTORY

As were thought most proper

TO EXCITE the CURIOSITY,

FORM the MINDS of YOUTH.

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Translated from the Original French,

By Mr. HUMPHREY S.

Printed for R. FRANKLIN, C. HITCH and L. HAWES, J. Hodges, John Rivington, James Rivington and J. Fletcher, L. Davis and C. Reymers, J. WARD, W. JOHNSTON, T. LONGMAN, and P. DAVEY

Scarce 'eighth edition' of Pluche's encyclopaedic discourses on man and nature.

'Well known by the educated public, the work played an important role in the education of children of wealthy families and was sometimes even used as a textbook of natural science. *Le spectacle* is explicitly didactic, and for a time Pluche had even thought of calling it "La physique des enfants". Composed mainly in the form of dialogues between a young nobleman, his parents, and a prior, it is an idealization of Pluche's activities as tutor to the Stafford family.' (DSB).

Published in French in eight volumes between 1732 and 1750, the first volume appeared in Humphreys's English translation in 1733, with new editions and further translations appearing frequently in the following decades, with at times erratic numbering of the editions. The second eighth edition (first 1754), the first four present volumes were published in 1757 by a broad consortium of booksellers, before an unknown delay paused printing until 1763, when the project was resumed, with the remaining volumes described as the third and fourth editions. A seventh volume, on architecture and instructive arts, was published in 1763.

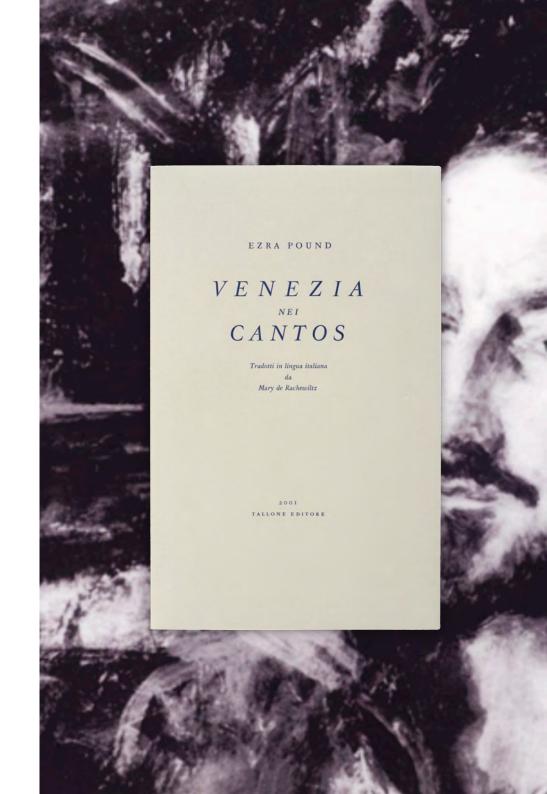
ESTC T131947-T131953 (without T131949, vol. VII).

'Prophecy and Prayer' - Ezra Pound's Venice

POUND, Ezra, and Mary de RACHEWILTZ (translator). Venezia nei Cantos, tradotti in lingua italiana. [Alpignano,] Tallone Editore, 2001.

Tall 8vo, pp. 160, with a photographic reproduction of Guido Tallone's portrait of Pound (175 x 260mm) in a loosely inserted grey folder; title-page printed in blue and black, Chinese characters printed in text; uncut in the publisher's blue-printed grey wrappers, housed in the original blue chemise and slipcase as issued; an excellent copy.

Limited edition, numbered 55 of 270 on velina Magnani avorio from a total edition of 360, of this exquisite bilingual edition of Ezra Pound's 'Night Litany' and selected Cantos, a tender homage to the city of Venice translated into Italian by his daughter, Mary de Rachewiltz.



Pound visited Venice seven times before 1920 and returned permanently to Italy in 1958; he died in Venice at the age of eighty-seven. Opening with the 'Night Litany', written in Venice by a twenty-three-year-old Pound, the present volume traces his lifelong relationship with the Serenissima as well and represents the fruition of his efforts to train his daughter in the art of translation.

De Rachewiltz had been in the process of translating the *Cantos* into Italian as early as 1942, publishing her first translation of the first *XXX Cantos* in 1961: she recalls in her memoir that she 'was not to show him my translation before having a full typed page. Invariably he set out to tear it to pieces.

Gradually I realized that this was a way for him to reconstruct his own *Cantos* in Italian, a trying-out of his principles on translation with his own poetry' (*Discretions*, p. 156).

The volume's publication likewise reflects decades of intergenerational collaboration: in 1968, Alberto Tallone, the founder of the eponymous press, had published an edition of Guido Cavalcanti's *Rime* much admired by Pound; the present edition, typeset by hand, was printed by his son and late wife in what De Rachewiltz describes as 'the most moving homage of all time to the city of Aldus' (pp. 82-3).

OCLC and Library Hub find no copies in the UK.

Il Greif, penso di sì, e Schöners e forse la Taverna e Robert ma La Rupe, niente più Rupe, finito

Pré Catalan, Armenonville, Bullier defunti come Willy, penso non esistano

ristampe

Il bricabrac di Gautier e di Cocteau ciascuno sommerso

da una marea di souvenir

Gli '80 erano anni per costruir case

i '60 magari

ma il sole artificiale in casa d'Eileen mitiga il novembre progresso, me ne f... del vostro progresso [londinese

la pigrizia conoscere il suolo e la rugiada

ma tenerli tre settimane Chung



al governo senza impoltronire

la parola è fatta

fetta EL

nessuno può dar di meglio a una nazione del senso di Confucio chiamato Chung Ni

chiamato Chung Ni nel compilare la storia o antologie

(progresso, me ne f...) ciascuno nel nome del suo dio

Così pare che nella sinagoga a Gibilterra regnasse un certo umorismo durante il preambolo a che so però i rotoli della Legge li rispettavano come mezzo di redenzione

@ \$ 8.50, @ \$ 8.67 compra il campo in

senza barare sulla misura o sul prezzo

e non c'è bisogno che i cristiani pretendar di aver scritto il Levitico specie il capitolo XIX Sion con giustizia senza fregare Don Fulano o Tizio e Caio; Perché non ricostruirlo?

I criminali non hanno interessi culturali?

«Ehi, Snag, i libri della Bibbia»

« dimmeli, ecc.

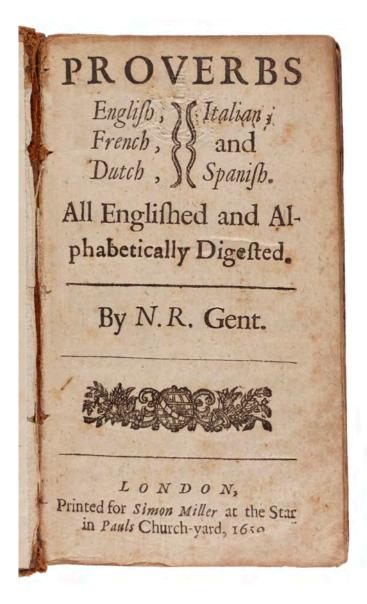
«Latino? Io l'ho studiato».

disse il negro assassino al compagno (difficile dire chi dei due parlasse) « su, piccio, » disse il negro più piccolo

al più grande.

«Scherzavo» ante mortem niente scortum (progresso lo chiamano, progresso un c...

47



A ROULING STONE GATHERS NO MOSSE

14. [**PROVERBS.**] Proverbs English, French, Dutch, Italian and Spanish. All Englished and alphabetically digested. By N.R. Gent. *London, Printed for Simon Miller* ... 1659.

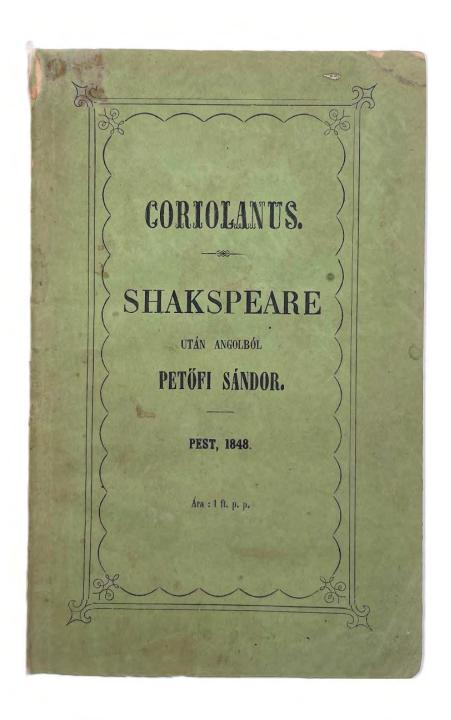
12mo, pp. [8], 151, [1], [6 (advertisements)], wanting the terminal leaf (a longitudinal half-title) as often; printed flaw affecting '9' in the date of the imprint on the title-page, last leaf of advertisements adhered to endpaper, else a very good copy in contemporary sheep, rubbed; the Macclesfield copy, with blind-stamp and bookplate.

First and only edition of a scarce collection of idiomatic phrases and proverbs, many translated from other languages, with a selection of 114 'Golden sentences' at the end.

The sources are wide-ranging – we note, for example, 'A dwarf on a giant's shoulders sees farther of the two,' an older sentiment but here quoting directly from George Herbert's *Jacula Prudentum*, and 'A rouling stone gathers no Mosse' (presumably taken from Heywood's *Proverbes*). Age-old saws include 'A chip of the old block', 'I will not buy a pig in a poke', 'One swallow makes not a summer', and 'Ynough is as good as a Feast'. The golden sentences are more substantial, with attributions to Bacon, Plato, Henry Wotton.

ESTC lists eight copies: BL, Bodley; Staatsbibliothek Berlin; Harvard, Huntington, UCLA, Illinois, and Yale.

Wing R 56.



SHAKESPEARE, William. Petőfi Sándor, *translator.* Shakespeare összes színművei [Shakespeare: Complete Works]... I. Coriolanus. Pest, 1848. Nyomatott Beimelnél.

12mo, pp. 182; scattered light foxing, else a very good copy bound in later cloth boards, preserving the original green printed wrappers.

First edition of *Coriolanus* in Hungarian, translated by Petőfi Sándor, the national poet of Hungary.

Petőfi's translation of *Coriolanus* was intended as the first part of a Complete Works of Shakespeare to be produced with two other poets, Vörösmarty Mihály and Arany János. Petőfi's death in 1849 put an immediate end to the joint project, but his two collaborators went on to make translations of some individual plays.

Interest in Shakespeare took hold in Hungary in the late eighteenth century, and the first Hungarian translation being Kun Szabó Sàndor's *Romeo and Juliet* (1784). The history of Shakespeare is Hungarian is closely linked with the country's nationalist movement. 'The reformation and standardisation of the vernacular played a central role in Hungarian nation formation and Shakespeare's plays were ideal touchstones for these efforts'. Petőfi's *Coriolanus* is numbered among 'the greatest translations of the first half of the nineteenth century' which 'still belong to the national canon of the Hungarian Shakespeare' (Oxford Companion to Shakespeare).

Petőfi Sándor (1823-1849) was a poet and revolutionary famous for his role in the Hungarian Revolution of 1848. He was the author of the uprising's two most important texts, the patriotic poem 'Nemzeti Dal' and the 12 Pont (a list of twelve demands submitted to the Hapsburg Governor General). Petőfi is believed to have died in action at the Battle of Segesvár in 1849, the year after this book's publication. He was an ardent bardolator, writing in an essay on Shakespeare: 'Shakespeare. Change his name into a mountain, and it will surpass the Himalayas ... convert it into a star, and it will outshine the sun itself ... Before his appearance the world was incomplete'.

Very scarce. **OCLC records only two copies**, at the BL and Szeged University Library, Hungary.



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